

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Wind Symphony

McGILL CHAMBER WINDS
ROBERT GIBSON, Conductor

UNIVERSITY OF TORONTO WIND SYMPHONY
STEPHEN CHENETTE, Conductor

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SUNDAY, OCTOBER 23, 1988

2:00 PM

MacMILLAN THEATRE

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PROGRAM I

FRENCH MUSIC FOR WINDS

McGILL CHAMBER WINDS
ROBERT GIBSON, Conductor

Octuor (1947)

CLAUDE PASCAL

Ouverture
Scherzo
Andante
Mouvement Perpetuel

Prismes - Anamorphoses (1967)

FRANÇOIS MOREL

Old French Dances for Brass

arr. PETER REEVE

1. Allemande
2. Gaillarde
3. Pavane D'Angleterre
4. Basse Danse "La Volunté"
5. Pavane Passamaize
6. a) Branle De Bourgogne
b) Branle Simple
c) Branle Gay

CLAUDE GERVAISE
PIERRE D'ATTAIGNANT
CLAUDE GERVAISE

PIERRE D'ATTAIGNANT

* * * INTERMISSION * * *

PROGRAM II

UNIVERSITY OF TORONTO WIND SYMPHONY
STEPHEN CHENETTE, Conductor

Fanfare of Pride and Joy
for Twelve Trumpets and Band

TIBOR POLGAR
(b. 1907)

Vive La Canadienne
A Festive Piece for Band

DONALD COAKLEY
(b. 1934)

Out of the Blues

JOHN WEINZWEIG
(b. 1913)

- I. Deep Blues
- II. Raging Blues
- III. Meditation Blues (1)
- IV. Jumpin' Blues
- V. Meditation Blues (2)
- VI. All Together Blues

Round Dance

JOHN WEINZWEIG
Adapted by Howard Cable

Lincolnshire Posy

PERCY GRAINGER
(1882-1961)

1. "Lisbon"
(Sailor's Song)
2. "Horkstow Grange"
(The Miser and his Man: A Local Tragedy)
3. "Rufford Park Poachers"
(Poaching Song)
4. "The Brisk Young Sailor"
(Who returned to wed his True Love)
5. "Lord Melbourne"
(War Song)
6. "The Lost Lady Found"
(Dance Song)

NOTES

Prismes - Anamorphoses

FRANÇOIS MOREL

Intended for a chamber music ensemble, this work was written in 1967 at the request of CBC and first performed in 1968 in Toronto. The title of the work refers to two particular aspects of the sound message. **Prismes** alludes to the various colours obtained by the choice of instruments: woodwinds and brass in pairs, harp, piano, celesta and an impressive array of percussion. These instruments are placed on stage in such a way as to create certain effects. **Anamorphoses** refers to the work's formal structure. It is a "series of exchanges which serve to connect a directional form having its origin in the three-part sonata form (a,b,c,b,a) without development but distracted by new elements which are unable, in the trajectory traced by the piece, to destroy the 'arch-like' form of the work." In keeping with this form, a contrasting interplay of sounds and colours is organized from the antimonies noise/pure sound, static/dynamic, continuity/fragmentation.

There are no themes as such. The work is serial, with occasional fluctuating tempi determined by the conductor. The tone-row is based on a reversed chromaticism favouring, naturally, the semitone. In accordance with Varèse, François Morel has conceived **Prismes-Anamorphoses** as a work evolving and dwelling in space.

Notes by the composer

Fanfare of Pride and Joy

TIBOR POLGAR

TIBOR POLGAR was born in Budapest in 1907 and graduated from the Liszt Academy of Music, where he studied with Zoltan Kodaly. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, radio and film scores, chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years. **Fanfare of Pride and Joy** was given its first performance by the Wind Symphony in January, 1983.

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Vive la Canadienne

DONALD COAKLEY

DONALD COAKLEY, a native of Cambridge, Ontario, holds degrees from the Crane School of Music, State University of New York, Temple University, and the Philadelphia Conservatory of Music, where he studied with Vincent Persichetti. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia, and later joined the School of Music at Temple University. He is presently Assistant Co-ordinator of Music in Scarborough. **Vive La Canadienne** was commissioned and first performed by the Northdale Concert Band.

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Out of the Blues

JOHN WEINZWEIG

Since his retirement from the Faculty of Music, JOHN WEINZWEIG has continued to maintain a steady production of new works. For his contributions to music in Canada he was awarded the Order of Canada (1974) and the Canada Council Molson Prize (1981).

Out of the Blues is his third composition for the large wind medium. The influence of the jazz-blues inflections in his music can be traced as far back as the **Bassoon Divertimento** (1960) and has touched almost all his compositions since. **Out of the Blues** captures the spirit and rhythm of the many moods of the blues in a sequence of six movements. The composer describes it as follows:

- I. **Deep Blues** - a mournful duet between euphonium and tuba opposed by the forceful texture of upper winds and strident brass.
- II. **Raging Blues** - the insistent, measured, explosive attacks by the timpani both dominates and excites responses from the ensemble.
- III. **Meditation Blues** - (1) - a quiet interlude with solo clarinet in a setting of other clarinets and horns.
- IV. **Jumpin' Blues** - features the clarinets in a bouncing swinging figure, answered by the full percussion section and concluding with a flippant repartee from the solo trumpet.

V. **Meditation Blues** - (2) As Meditation (1) with solo flute.

VI. **All Together Blues** - a busy ostinato figure by the clarinets comes to rest on a brass six-note cluster-chord. Although the cluster-chord appears motionless, it is actually activated by a fade-out, a disintegrating texture caused by giving each note a different duration. There are 5 versions of the same chord which introduce solos by flute, trumpet, trombone, clarinet and alto saxophone.

The concluding coda recalls the meditation theme, then a reference to the euphonium-tuba duet of the first movement. **Out of the Blues** was commissioned by the University of Toronto with a grant from the Ontario Arts Council, and was first performed in 1982.

Round Dance

JOHN WEINZWEIG

In the early 1940's, Weinzwieg was best known as a composer of incidental music for such CBC dramatic productions as **Whiteoaks of Jalna** and film scores for the National Film Board. After 1945, he became increasingly known as a composer of concert music. His **Round Dance** was commissioned in 1950 for the CBC radio talent show "Opportunity Knocks". Weinzwieg describes it as "a cheerful swinging piece based on a repeated theme that overlaps (like 'Frère Jacques'). In this work, all sections of the band -- such as solo clarinet and flute -- have something to say." Originally written for the CBC studio orchestra, the **Round Dance** is best known through Howard Cable's concert band arrangement. Weinzwieg's revised orchestral version was just recorded on Monday, October 17 for a CBC album with Cable conducting the Symphony Nova Scotia.

Lincolnshire Posy

PERCY GRAINGER

PERCY GRAINGER was fascinated with folksong, and in 1906 he walked around the Lincolnshire district of Britain with a primitive phonograph collecting recordings of folksingers. He found them on wharves, in workhouses, hospitals - any place to which he could be directed where the excitement of a song he had not heard might await him. In the composer's words: "This bunch of 'musical wildflowers' (hence the title "Lincolnshire Posy') ... is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical

portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." **Lincolnshire Posy** has become one of the classics of the repertoire for band.

Program notes compiled by **STEPHEN CHENETTE**

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TODAY'S ARTISTS

DR. ROBERT GIBSON is a Professor at the Faculty of Music, McGill University. He is Director of the Orchestral Instruments Program, Brass Area Chairman, and Conductor of the McGill Chamber Winds.

Founded in 1986, the **McGILL CHAMBER WINDS** have performed at Harvard University and were called by the Boston Globe "a crackerjack group ... an ensemble right on their toes."

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STEPHEN CHENETTE became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he is a conductor of the Concert Band, Wind Symphony and Brass Choir, and is Co-ordinator of the Performance Division. He is Secretary of the International Trumpet Guild.

The **UNIVERSITY OF TORONTO WIND SYMPHONY**, conducted by Stephen Chenette, performed a concert of Canadian music at the 1987 National Conference of the College Band Directors National Association, held at Northwestern University in Illinois. They were the first Canadian group invited to appear at a CBDNA National Conference. A recording of their concert has been released commercially by Crest Records.

During the first weekend of November, the ensemble will travel to Montreal, where it has been invited to perform with the McGill Chamber Winds at McGill University.

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McGILL CHAMBER WINDS

OCTUOR

Sophie Lemieux, piccolo/flute
Rhian Kenny, flute
Maryse Fredette, oboe
Patrice Arsenault, clarinet
Marie-Josée Morais, Suzanne Nelsen, bassoon
Andrew MacDonald, French horn
Yves Lussier, trumpet

PRISMES - ANAMORPHOSES

Anne Cunningham, Kate Herzberg, piccolo/flute
Rafael Wugalter, oboe
Anne Dufresne, English horn
Michael Maxwell, Stephen Robb, clarinet
Suzanne Nelsen, Marie-Josée Morais, bassoon
Brigitte Grondin, Karen Eser, French horn
Karen Donnelly, Claude Barry, trumpet
Peter Christensen, Robert Fraser, trombone
Brian McCue, François Gauthier, Andrei Malashenko, percussion
Murray Smith, piano
Judith de Repentigny, celesta
Marisol Rodriguez, harp

OLD FRENCH DANCES FOR BRASS

Gillian MacKay, piccolo/trumpet
Yves Lussier, Karen Donnelly, Claude Barry, trumpet
Dan Moses, French horn
Peter Christensen, Jeff Hall, Patrice Richer,
Robert Fraser, trombone
Cathy Charlton, tuba

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UNIVERSITY OF TORONTO WIND SYMPHONY

Flute

Jennifer Hellen,
Toronto, Ontario

Martina Kurth,
Paris, France

Allison Lupton,
Embros, Ontario

Grazyna Melech,
Toronto, Ontario

Louis Papachristos,
Toronto, Ontario

Todd Skitch,
Peterborough, Ontario

Piccolo

Tannis McNeely,
Mississauga, Ontario

Oboe

Carol Kim,
Toronto, Ontario
Pippa Williams,
Vancouver, British Columbia

E-flat Clarinet

Janet Pelletier,
Winnipeg, Manitoba

B-flat Clarinet

Colleen Cook,
Regina, Saskatchewan
Akiyo Hattori,
Scarborough, Ontario
Arthur Luck,
Toronto, Ontario
Sharon Pearson,
Winnipeg, Manitoba

Janine Short,
Vineland, Ontario

Mark Thompson,
Dundas, Ontario

Alto Clarinet

Stephanie Conn,
North York, Ontario

Bass Clarinet

Lorraine Adams,
Bramalea, Ontario

Bassoon

Slawomir Krysmalski,
Kalisz, Poland
Catherine MacDonnell,
Stoney Creek, Ontario

Soprano Saxophone

Sydney Quinn,
Toronto, Ontario

Alto Saxophone

Sydney Quinn,
Toronto, Ontario
Kathy Rea,
Willowdale, Ontario

Tenor Saxophone

David MacTavish,
Toronto, Ontario

Baritone Saxophone

Chiyoko Szlavnic,
Toronto, Ontario

Trumpet

Curtis Dietz,
Hanover, Ontario
Margaret Formica,
Richmond Hill, Ontario
Lovene McCalla,
Toronto, Ontario
Michael Moore,
Petawawa, Ontario
Melody Stepto,
Toronto, Ontario
Ihor Sywanyk,
Toronto, Ontario

Horn

Sam King,
Aurora, Ontario
Louise Little,
Innisfail, Alberta
Darcy McFadyen,
Scarborough, Ontario
Julia Yang,
Scarborough, Ontario

Trombone

Emily Harris,
Toronto, Ontario
Sara Moody,
Hamilton, Ontario
Dean Pattison,
St. Catharines, Ontario
Joe Pezzelato,
Toronto, Ontario

Euphonium

Emily Harris,
Toronto, Ontario
Angelik Jones,
Unionville, Ontario

Tuba

Rob Brown,
Mississauga, Ontario
Alex Kidston,
Kirkland Lake, Ontario

String Bass

Tom Artiss,
Pugwash, Nova Scotia

Percussion

Christopher Braun,
Waterloo, Ontario
Andrew Morris,
Iroquois Falls, Ontario
Gabe Taryan,
Toronto, Ontario
Steven Wassmansdorf,
Mississauga, Ontario

Extra Trumpets for Polgar

Tim Birtch,
Milton, Ontario
James Duncan,
Scarborough, Ontario
Tim Hamel,
Toronto, Ontario
Victoria Hall,
Hamilton, Ontario
Dave Malysh,
Copper Cliff, Ontario
Peter Posocco,
Downsview, Ontario
Margaret Wolf,
Toronto, Ontario
Brian Wookey,
Richmond Hill, Ontario

Manager/Librarian

Sydney Quinn

1988/89 PRODUCTION STAFF

Carl Morey, Dean
Ronald Chandler, Associate Dean
Marnie Hare, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Joanne Harada, Public Relations Officer
Marta Roller, Public Relations Assistant

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

THURSDAY, OCTOBER 27	THURSDAY NOON SERIES FILM Rhombus Media's World Drums the Expo '86 percussion spectacular, directed by Nexus member John Wyre; introduction by producer Niv Fichman 12:10 pm Walter Hall Free
THURSDAY, NOVEMBER 3	THURSDAY NOON SERIES LECTURE Michael Coghlan, University of Toronto "An Invitation to the Blues" 12:10 pm Walter Hall Free
THURSDAY, NOVEMBER 10	THURSDAY NOON SERIES RECITAL Elizabeth Aubrey, University of Iowa "A Recital of Troubadour Songs" 12:10 pm Walter Hall Free